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Singing and Singers.

(Concluded from page 141.)

STILL, care must be taken, not to run from one extreme to the other. It is well to preserve the peculiar physiognomy of the music of any country. Servile imitation is never a conquest. A reasonable use of ornaments in the general style of singing is necessary; its excess would be injurious. In our theatrical habits, there is a very proper desire to exclude those pieces so out of place, which have no object but to exhibit the flexibility of the voice. Let us admit embellishments and every kind of ornament, but let us not banish our dramatic forms, to which nothing is wanting but more elegant and graceful melodies. Especially let us not lose the traditional knowledge of that beautiful recitative, in the style of Gluck, the merit of which is so well appreciated by the Italian composers of the present day, that they endeavour to approach it as nearly as they can.

There is one point to which the authority which has thus far directed the art of music, has not yet given sufficient attention; I mean the preparation and preservation of singers. What I call the preparation of singers consists in the selection of persons and their education in respect to health. If the persons selected to be educated as singers presented themselves with voices entirely formed, and safe from those physical revolutions which modify individuals in their youth, nothing would be easier than to make this selection. But it is not so; out of one hundred individuals who have a pretty voice in their infancy, ninety will lose it at the period of change, or will recover it only in a moderate degree when it has lost its quality; and among the ten who have been more favoured by fortune, we are not always certain of meeting with a single one who unites to the excellence of his organ a sufficient degree of deep and lively feeling to become what may be justly called a *singer*. This sentiment manifests itself in infancy in such a manner as to be readily perceived by a master who possesses the qualities necessary to the exercise of his art. Two sounds are enough to indicate it. But will the pupil in whom it is discovered be one of those who preserve their voice? This is a question which cannot be settled by any external sign. This uncertainty was the cause of the mutilation of individuals of the male sex.

Discouraged by a great number of fruitless trials made with children of the male sex, none

were admitted into the public schools of vocal music but adults with whom there are not the same risks to be run. But here a new difficulty presents itself; one which is greater, because it is without remedy, and almost without exception; which is, that the individuals who arrive at the age of puberty without having laid a foundation for their musical education by long studies, scarcely ever become musicians, either in regard to the reading of music at first sight, or to the feeling of the rhythm. Whatever may be the beauty of the voice, its flexibility, or quality, and however just the feeling both of intonation and expression, possessed by a singer who commenced his musical education after the period of early youth, he will never be anything more than an incomplete artist, whose execution will offer no security, because he will be guided only by a sort of instinct, which may frequently be at fault.

Placed between two kinds of difficulties, equally formidable, it is necessary that the government, if it defrays the expense of the musical education of singers, should neglect no chance of success, and run many risks of pure loss, in order to obtain some happy results. But it is not necessary to rely entirely upon chance, in order to procure persons for trial; for we might be a long time deceived in our hopes.

In order to supply this want of singers, pupils whose musical education has scarcely been commenced are brought upon the stage. This ruinous method is practised not only in France, but in Italy. A singer brought forward in this manner remains in mediocrity all his days, for want of the employment of two or three years in perfecting his studies; and thus talents are fruitlessly dissipated, which might have furnished durable resources. Governments which constitute themselves the protectors of the arts, ought to put an end to this deplorable evil. In a word, it is not enough to prepare singers. They must also be preserved; and this requires care of more than one kind. This method formerly pursued by Lainé, Adrien, and all those masters who were called *professors of lyric declamation*, had for its inevitable effect to destroy the voice at the very beginning, by their ignorance of what concerns the delivery of the voice, and vocalization, and still more by the exaggerated efforts which they required of pupils whose physical constitution was scarcely formed. The emission of the sound never being made in a natural manner, and the strength of the lungs being constantly exerted, the most robust voices were unable to resist the fatigue of a labour for which the Herculean strength of Adrien had been insufficient. Thus for several years, voices which were free and of

good quality, and which had not been procured without much difficulty, were destroyed before they were able to leave the Royal School of Music. This evil at length disappeared, with the music which gave birth to it, and with the professors who were charged with the teaching of it. But all is not yet done.—*Fetis*.

What is Falsetto?

By E. DAVIDSON PARKER, Mus. Bac., Oxon.

THIS is a question which has puzzled many members both of the musical and medical profession for years. In all scientific works in which the subject is referred to, it seems to be admitted to be a problem yet unsolved. A great many ingenious theories have been put forward at various times—all of them more or less extravagant and fanciful, and all equally untenable. Nevertheless, I am convinced that if medical men who are interested in the matter would unite with musicians to give it that attention which it deserves, instead of allowing it to be pursued by each profession generally, a solution of the mystery would speedily be found. Most persons, however, are not aware of the importance of the question, which is really one of great moment to singers and speakers. It is quite time that this should be generally realised, and that the ignorance which has prevailed so long should, if possible, be removed. Indeed, the disastrous consequences resulting therefrom are so wide-spread that it seems strange that the subject should not have been fully investigated long ago. How often do we hear singers, both professional and amateur who are compelled, not by age, but by some inexplicable alteration in their vocal organs, to give up performing in public or private! Look at the man whom, some years since, you heard sing the high B flat with ease! Watch him now when he attempts to sing G. His chest heaves, his face grows purple, and with an almost superhuman effort he forces out G flat! Observe the young lady whom you once knew as a soprano but who afterwards discovered that she was a mezzo. Now she is a contralto. If she goes on using her voice in the same way for a few more years, there is no knowing what she will be then—a baritone, perhaps; or perhaps she will have ceased to warble at all by that time. Notice the exertions she has to make in order to prevent herself from getting more than a quarter of a tone flat, and hear her crack when she rashly

ventures above C! Listen to the famous baritone, still in the prime of life, who, when last you heard him, had so magnificent a voice! What has become of it now? The papers still flatter him, and eulogize his performance, for he has made a name, and all he does must, of course, be worthy of admiration. But suppose he were a novice, making his first appearance! How they would lecture him for daring to make such an exhibition of himself before a critical and intelligent audience, and with what virtuous indignation would they cut him to pieces!

It is a remarkable fact, and one which I am surprised has never been noticed, that the more musical a man is the less voice he has. Good singers, as a rule, are anything but good musicians, while that class of men who, as a body, possess the highest musical intelligence, are practically voiceless, or, at most, their voices are of very inferior quality, and of little use. I allude to the hard-working and ill-used class known as organists. How often do you find an organist who can sing? I am acquainted with a good many members of that fraternity, and I do not think I can find one with a respectable voice. Ask an organist whether he can sing, and, in all probability, his answer will be, "Oh, I used to sing a great deal when I was a boy, but since my voice broke I have never been able to make anything of it. I am afraid I must have injured it by using it too much when I was young." This idea that we injure our voices by singing when we are young, though very unreasonable, is very prevalent. Teachers of singing are particularly fond of it, perhaps *because* it is so unreasonable. Do we injure our legs by walking when we are young? Do we injure our tongues by talking when we are young? On the contrary, does not that unruly member wag all the faster when we are old? But this is only one of the many preposterous notions for which singing-masters are responsible. In fact, teachers of singing, taking them as a class, are, I am sorry to say, the most superficial, the most dogmatic, the most incapable set of men and women in the musical profession. There are plenty of good teachers of the violin; there are thousands of good teachers of the organ; there are any number of good teachers of the piano; but good teachers of singing are rare indeed, so rare that one is almost disposed to class them with fabulous animals. But I will not do so, for some of my readers themselves may be teachers of singing, and, if so, are, I have no doubt, exceptions to the rule. Besides, I know there are a few who, having made the vocal organ a special study, have taken some pains to understand its capabilities. But they have not carried their investigations far enough. They have dis-

covered that many of their pupils have each two qualities of voice, so distinct as to seem like two voices. The one they call "chest" voice, and the other "head" voice; and they have learnt by experience that, in order to develop the voices properly, some use must be made of the "head" voice. The knowledge they have acquired is sufficient to enable them successfully to train good voices, but it is not sufficient to enable them to do much good with bad ones. Now I am sure that if, instead of resting satisfied with the knowledge which they have already gained, they would push their enquiries further, they would be irresistibly led to the conclusion at which I have arrived, viz., that whenever the voice is in two pieces, the "chest" voice is always the wrongly produced voice, and that the "head" voice is always the rightly produced voice. They would also perceive that there is no essential difference between "head" voice and falsetto, but that both are the result of a more or less violent misuse of the voice; and, perceiving this, they would be induced to modify so materially the course of training which they had hitherto pursued that they would find themselves successful in the treatment of numerous cases which once they would have considered perfectly hopeless, and would have no difficulty in answering the question with which this paper is headed—a question which some of their pupils have doubtless asked them more than once.

The general opinion about falsetto is that it is an artificial voice, and it is the prevalence of this opinion, and the persistency with which it is repeated by singing-masters and others, which leads so many musical men astray, and encourages them not only to spoil their own voices, but to damage every other voice which comes in their way. It also explains the anomalous fact before mentioned, that the more musical a man is, the less likely is he to have a good voice; for, having always heard that "chest" voice is right and that falsetto is wrong, as soon as his voice changes he begins to look about for his "chest" voice, and by his frequent and persevering attempts to find it unconsciously destroys all his chances of ever having any voice worth speaking of, or with. On the other hand, the unmusical man, or rather he whose musical proclivities are not very decided, either never hears about "chest" voice and falsetto, or, if he meets with the words, does not trouble himself about their meaning, but uses his voice naturally, and thus develops it.

From these observations it will be seen that, in my opinion, what is called falsetto is the upper part of a voice which has been misused at the bottom. Its thin and not particularly agreeable quality is, I maintain, due to the violence with

which the artificial "chest" voice has been forced up over it; and, notwithstanding all published opinions to the contrary, I am certain that this falsetto, as it is called, is really the naturally produced voice. My conclusions may, and probably will, appear startling. Let me, therefore, say that they are the result not merely of a careful examination of the voices of others, but of long and patient experiments with my own voice. Having been in the habit of singing soprano when I was a boy, I know that the voice which I used then was produced in exactly the same way as the falsetto which I used after I became a man. And I know further, having proved it by the test to which I have subjected my own voice, that this falsetto, if its lower and weaker portion be trained by the use of judiciously chosen exercises, will ultimately develop into the true "chest" quality and the voice will then consist, as it does in many untrained singers, of one register from the top to the bottom. There is, therefore, no difference whatever between the man's voice and the boy's voice, or between the man's voice and the woman's voice, except that in the adult male the vocal organ is larger than it is in the female, and is consequently lower in pitch and heavier in quality. Hence it is altogether incorrect to speak of the voice as having several registers, for, when rightly produced it has only one. When wrongly produced, the same defect is apparent in both male and female. There is the thick and heavy quality which is forced up from the bottom overlapping the thin and light quality which is brought down from the top, but never uniting with it.

A careful perusal of various medical works which deal with the physiological aspect of the question, tends only to strengthen and confirm the view here set forth. The method of breathing advocated in all these works, and insisted upon with equal urgency in each, is exactly that which is used in the production of the falsetto, and will best be understood if I describe it as *breathing from the stomach*. The other method of breathing, which may be called *breathing from the chest*, and which is now universally condemned by medical men, is that which is used in the production of the so-called "chest" voice, and is, I do not hesitate to say, the sole cause, in almost every instance, of that deterioration and subsequent destruction of the vocal powers which singers and public speakers so frequently experience. In describing the two methods of respiration as breathing from the chest and breathing from the stomach, it will, of course, be understood that I am not speaking with scientific accuracy. I have purposely avoided doing so, in order that I may be the better comprehended by

musical persons generally. Moreover, it would be difficult for me, with my extremely limited knowledge even of this one branch of physiology, to treat the subject in any but a practical manner. I should like, however, in conclusion, to say a few words, rather of supposition than of assertion, from a physiological point of view, and this I do with considerable hesitation, and with a diffidence which the reader, judging from the way in which I have hitherto expressed myself, is perhaps not prepared to expect. My impression, then, is that when the voice has been long misused in the way already described, the vocal cords become permanently relaxed, and it is necessary, in order to make them vibrate properly, that an unusual quantity of breath should be forced through them. This is done by breathing in a violent manner from the upper part of the lungs. It is possible, also that, by some supreme muscular effort, these cords are at the same time brought into such a position as they would have occupied without this effort, had they never been injured. If the breathing be afterwards performed gently, and come from the bottom of the lungs, which is the natural and right method of respiration, the sounds produced will be thin and weak. The explanation of this may be that the vocal cords being unnaturally relaxed, a considerable portion of the breath escapes without coming in contact with them, and hence they are only partially set in motion, and give forth this peculiar quality of sound known as falsetto.—*Musical Standard*.

A Notable Incident at the Royal Academy of Music.

IT may be questioned whether any secrets of so agreeable a character have been more closely kept as was the intention to take by surprise the honoured Principal of the Royal Academy of Music by presenting him with a substantial testimonial of esteem on the completion of his seventieth year. So strictly guarded from publicity was the graceful and kindly project, which emanated from a little circle of friends, and which was cautiously allowed to grow in widening circles, that Professor G. A. Macfarren, a moment before a cheque for eight hundred guineas was placed in his hand, could not have had the least suspicion of the special purpose for which he was bidden to the platform of the familiar music room in Tenterton Street,

Hanover Square. That words of grateful memory of old esteem, and of affectionate wishes would be addressed to him, there and then, might indeed have been a natural expectation in his mind; for on Friday evening, —th, his birthday had been festively celebrated, and occasion had been taken to tell him that his presence on the following afternoon would be anxiously and pleasantly looked for at the Royal Academy of Music, so that his old and young pupils, his brother professors, and a gathering of members, associates, and friends might have the gratification of felicitating him on the attainment, in health and undiminished vigour of faculties and gifts, of venerable age. His own brother, Mr. Walter Macfarren, had only been in part admitted to the secret, and had received at the same time strict injunctions not to divulge even the little he knew, or to hint at any coming testimonial. As to those who had the privilege of contributing, each was bound by strict conditions to implicit secrecy. Half-past five o'clock on Saturday afternoon, March 3rd, was the time named for this interesting assembly, and before that period had come the seats in the area of the room were completely occupied, the gallery being full of ladies. The company included a large number of the most esteemed musicians.

Professor Macfarren, in a voice broken at intervals by emotion, and amid the profound silence of the crowded room, said that if it were possible at such a time to look back on casual disappointments and on periods of non-success, this might have been less a birthday than a funeral of hopes long dead. Proceeding in a strain more cheerful though not less grave, the speaker said that those names which he had heard read were gathered "in the focus of this one heart." He spoke affectionately of Sir Julius Benedict as "the one person as much concerned in this grand demonstration" as himself. Presently, when adverting to the absence of his wife (Mrs. Macfarren being at the present time in Algiers,) he was compelled by his feelings to pause, and for some seconds quite broke down. "Having travelled the natural course of human life," said Professor Macfarren, "I do not feel old; and I can only hope that when no longer able to perform those duties which have been to me a loving labour I may still have strength left me to resign them." The touching close to Professor Macfarren's address of thanks was echoed by a deep murmur of applause, and Canon Duckworth presently followed with a tribute to the appropriate grace of the suggestion which had sprung from Mr. Randegger and Mr. Evers. In acknowledging the compliment, Mr. Randegger congratulated all who had fallen in with the proposal on their firmness in keep-

their secret to the last. His neatly-turned speech was followed by a few words of acknowledgement from Mr. Evers, and then Professor Walter Macfarren moved a vote of thanks to Sir Julius Benedict. Sir Julius briefly and cordially responded, and this long-to-be-remembered meeting then broke up, all being gratified in being able to join in this truly memorable acknowledgement of the many gifts and earnest art life of a truly great English musician.—*Musical Standard*.

Harmony as it ought to be understood.

(Concluded from page 146.)



In this Diagram in which have been added the seventh, eighth, and ninth partials to the fundamental common chord as also the new resulting sounds and upper partials, every note of the Scale is included, as well as those of other scales directly related to C.

Seeing that the scale thus derived may be objected to by the advocates of perfect tuning, as most of the intervals have to be

altered to suit our purpose, I shall take this opportunity of showing reasons for the theory advanced with regard to the tempering of the scale.

New notationists, building upon the elaborate theories of Mr. Ellis, the translator of Helmholtz, have put themselves in that unenviable position which may be laconically described as "Aiming at the sky and alighting in a certain humiliating locality more noted for its olfactory peculiarities than its artistic design." They pretend to just intonation and yet they cannot sing an elaborate composition with anything like the effect intended by the composer.

Thus I think Mr. Ellis has made a considerable blunder; he has placed himself in the position of a theorist who would tell you that as there is no exact reason why a man should die, you may by care and study preserve your mortal life indefinitely. Then, again, in Helmholtz (English translation by Ellis) we have the theorist speaking of experiences on perfectly tuned instruments, as if perfect tuning had never been heard by most readers. It is here that the great theorists are led off the path. Perfect tuning is as natural to the ear as perpendicular and horizontal are to the eye, but it is only best in the right place. It is assimilated by all our ears, whatever notation be used, upon all suitable occasions. But that the tuning must be tempered whenever elaborate modulations are carried out is as evident as that there must be twenty-nine days in February every Leap-year.

The fact of the matter seems to be that, as we are imperfect, so that which we understand is imperfect—and Tempered tuning gives us a wider range with a little more imperfection. I am inclined to think that human nature likes the wide range, especially when the narrow range and the greater perfection is constantly at command and even presents itself in the course of the evolutions of harmony.

But another happy thought here occurs. The Greeks discovered that a perfectly straight line is not so beautiful as an imperfect one. For some weeks I puzzled my wits with this problem and at last the following explanation was developed in connection

with the subject of Rhythm—viz., the perfect line satisfies the sense, and the impression does not go beyond the sensorium, whereas the imperfect line appeals beyond the sensorium to the imagination, and the satisfaction of idealizing it becomes intellectual instead of mere animal pleasure. Thus I think may be explained the comparative effects of ruled and artistic lines; photographic and suggestive representations, or perfect and tempered tuning. Everything finite must be a little off the straight; no man is perfectly free from insanity, no friend is without a fault, even the earth is made to vary in its course round the sun, and in its revolution upon its axis.

Intervals, like rhythm, must be modified to satisfy our nature, not to attract our attention. Joachim, on being tested, unconsciously varied the scale according to his frame of mind, and I think his ear is probably as correct as that of any new notationist.

(To be continued.)

The Tournaphone.

THIS instrument manufactured by the Tournaphone Music Company, of Worcester, Mass., which has only recently been introduced has already attracted considerable attention, and is now selling rapidly. It is a new musical instrument which is constructed so that the music rendered by it can give the usual expression, without which music is simply automatic. As the manufacturers claim, "it is not a parrot-like music box set for tunes that soon become monotonous."

The case is eighteen inches long, thirteen and a half inches deep, and twelve inches high, and is handsomely decorated, in such a manner that it can be used as a parlor ornament.

The simple mechanism, consisting of two rollers, from one of which the sheet of paper upon which the music is cut is unwound to the other, is operated at one side by a handle.

After the composition is played the sheet can be re-rolled very rapidly and the piece either repeated, or another instantly put in its place. The swell, which enables us to give expression to the music, is arranged at the top of the cabinet; by means of it and in conjunction with the pro-

cess of turning, the marks of expression, *rallentando*, *ritardando*, *crescendo* and *diminuendo* can be faithfully produced.

The turning motion gives action to the bellows at the bottom of the cabinet, which in drawing the air through a set of reeds at the perforations of the cut paper was presented, produce the musical tones.

Much of the success of the instrument is due to the simplicity of its construction which prevents it from getting out of order. The success of the "Tournaphone" is assured, as the company is constantly engaged in filling orders that are received daily.—*New York Musical Critic and Trade Review*.

Hints to Amateurs.

DON'T mistake giggling for cheerfulness, slang phrases for wit, boisterous rudeness for frank gaiety, impertinent speeches for repartees. On the other hand, don't be prim, formal, stiff, nor assume a "country face" eloquent of "prunes, potatoes, prism," nor sit bolt upright in a corner, hands, feet, eyes, and lips carefully posed for effect. An effect will be produced, but not the one you wish. Nor yet sit scornfully reserved, criticising mentally the dress, manners, looks, etc., of those around you. Make up your mind what your companions are on the whole, a pretty nice set of people—if they are not you had no business to come among them—that there is something to respect and like in each of them. Determine to have a nice time anyhow; then do your part to make it so. Be genial, cordial, frank. If you can play and sing ordinarily well do not refuse to take your share in entertaining your companions in that way. You cannot be expected to sing like a Nilsson or a Kellogg. If you cannot play or sing say so frankly, and do not feel humiliated. You probably excel in some other accomplishment, to which all others are accessories, that of being "a lady"—a true woman, gentle and gracious modest and lovable.—*Montreal Family Herald*.

The Quaver Composition Classes.

A new Postal Class, for beginners, will commence the study of Harmony and Musical Composition in July. All communications respecting the class to be addressed

The Secretary of The Quaver Composition Classes,
47, Lismore Road London, N. W.

London: F. Pitman, 20, Paternoster Row.



Night's Shade no longer.

Chorus from "Moses in Egypt."

ROSSINI.

Allegro.

The musical score is written for piano accompaniment and vocal line. It is in 3/4 time and marked *Allegro*. The score consists of five systems of music. The first system begins with a piano (*p*) dynamic. The second system features a forte (*f*) dynamic. The third system returns to a piano (*p*) dynamic. The fourth system is marked forte (*f*). The fifth system is marked piano (*p*). The piano part is characterized by dense chordal textures and arpeggiated figures. The vocal line includes various ornaments, trills, and melodic flourishes. The key signature has one sharp (F#).

NIGHT'S SHADE NO LONGER.

Trebles.

Tenors.

Bass.

p Night's shade no long - er

p Night's shade no long - er

na - ture en - tran - ces, Dark - ness re -

na - ture en - tran - ces, Dark - ness re -

-tir - ing, has - tens way,

-tir - ing, has - tens a way,

The musical score is arranged in three systems. Each system contains vocal staves for Trebles, Tenors, and Bass, along with a piano accompaniment consisting of a right-hand melody and a left-hand harmonic accompaniment. The first system shows the vocalists entering with the lyrics 'Night's shade no long - er' in a piano (*p*) dynamic. The piano accompaniment features a steady eighth-note pattern in the left hand and a more melodic line in the right hand. The second system continues the vocal lines with the lyrics 'na - ture en - tran - ces, Dark - ness re -'. The piano accompaniment maintains its rhythmic pattern. The third system concludes the phrase with '-tir - ing, has - tens way,' and '-tir - ing, has - tens a way,'. The piano accompaniment provides a final harmonic support for the vocal lines.

NIGHT'S SHADE NO LONGER.

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Beam - ing with bright - ness, morn - ing ad -

Beam - ing with bright - ness, morn - ing ad -

-van - oes, Smil - ing with plea - sure,

-van - oes, Smil - ing with plea - sure,

Soli.

wel - comes the day, Beam - ing with bright - ness,

wel - comes the day, Beam - ing with bright - ness,

First system of the musical score. It features three staves: a vocal staff (treble clef), a piano accompaniment staff (treble and bass clefs), and a second vocal staff (treble clef). The key signature is one sharp (F#). The lyrics are: "morn - ing ad - van - ces, Smi - ling with plea - sure". The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand. There are three measures in this system.

Second system of the musical score. It features three staves: a vocal staff (treble clef), a piano accompaniment staff (treble and bass clefs), and a second vocal staff (treble clef). The key signature is one sharp (F#). The lyrics are: "wel - come the day. Beam - ing with". The piano accompaniment continues with the same eighth-note pattern. There are three measures in this system. The word "Tutti." is written above the piano accompaniment staff in the third measure.

Third system of the musical score. It features three staves: a vocal staff (treble clef), a piano accompaniment staff (treble and bass clefs), and a second vocal staff (treble clef). The key signature is one sharp (F#). The lyrics are: "bright - ness, morn - ing ad - van - ces Smi - ling with". The piano accompaniment continues with the same eighth-note pattern. There are three measures in this system.

1st. time. 2nd. time.

plea - sure, wel - comes the day. day.

plea - sure, wel - comes the day. day.

Tutti.

Beam - ing with bright - ness, morn - ing ad - van - ces,

Beam - ing with bright - ness, morn - ing ad - van - ces,

cres Smi - ling with plea - sure wel - come the day.

cres Smi - ling with plea - sure wel - come the day.

tr

ff *f* *p*

First system of the musical score. It features three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment. The lyrics are: "wel - comes the day, wel - comes the day." The piano part includes trills marked "tr".

Second system of the musical score. The lyrics continue: "Smiling with pleasure wel - comes the day, the day, the day." The piano accompaniment features a melodic line with trills and a rhythmic bass line.

Third system of the musical score. The lyrics are: "day, the day, the day, the day, the day." The piano part continues with a steady accompaniment, including a melodic line and a bass line.



Awake the Song of merry Greeting.

Swiss Melody.

Musical score for 'Awake the Song of merry Greeting.' The score is written for three voices (Soprano, Alto, and Tenor) and piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

1. A - wake the song of mer - ry great - ing,
 2. And if the day we give to la - bour, la,
 3. Though care will come, or tri - bu - la - tion, la,

la, la, la, la, la, la, la, la, la;
 la, la, la, la, la, la, la, la, la;
 The notes in - spir - ing, joy re -
 The ev' - ning's due to friend and
 We'll sigh not in th'an - ti - ci -

La, la, la, la, la, la, la, la, la, la, la.

-peat - ing,
neigh - bour, La, la, la, la, la,
-pa - tion,

Let mirth to wis - dom e - ver tri - bute pay, But yet be
When Na - ture rest, in - vig - 'ring rest de - signed, To strength - en
For joy will soon a - gain all grief dis - pel, From hearts where

mer - ry, blithe and mer - ry when we may.
wea - ry frame, and to re - fresh the mind. A - wake the song of
kind - ly mirth and ge - nial friend - ship dwell.

La, la, la, la, la, la, la, la, la, la, la.

mer - ry greet - ing, La, la, la, la, la,